MACHINE KNITTING NEWS

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ROMANCING THE CONE!
22 fabulous knits to cuddle up in

HIGH TEXTURE
Slip stitch techniques

EXTRA FREE SUPPLEMENT
Winter Fair Isles

PRIZE COMPETITION
Win a Pfaff Hobbylock Overlocker

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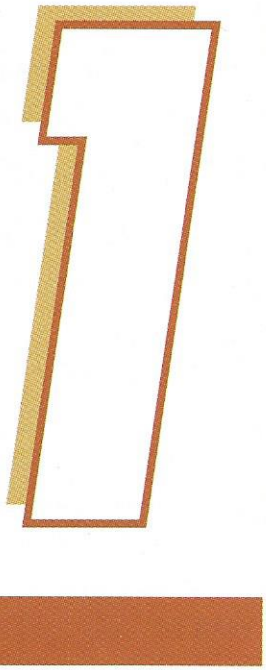
NOW IN GLORIOUS COLOUR THROUGHOUT

Fair Isle B

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines without ribber*
YARN: *Brockwell 4 ply Mercerised Cotton and Twilley Goldfingering (4 ply)*
FIBRE CONTENT: *4 ply Mercerised Cotton is 100% Cotton. Goldfingering is 80% Viscose, 20% Metallised Polyester*
COLOUR: *We used 4 ply Mercerised Cotton in Plum 674 (MC), Black 645 (A), Sage 625 (B) and Ecru 601 (C).*
We used Goldfingering in Gold (D)
STOCKISTS: *To obtain these yarns, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*
Or Twilleys of Stamford, Roman Mill, Stamford, Lincolnshire PE9 1BG

SIZES
To suit bust 81-86[86-91:91-96:96-101:101-106:106-111]cm.
Finished measurement 96 [101:107:112:117:123]cm.
Length 45.5[45.5:46.5:47.5:48.5:49.5]cm.
Sleeve seam 1.5cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell 4 ply Mercerised Cotton.



150[150:200:200:250:250]g in MC.
Approx 150g in A, B and C. Twilley's Goldfingering.
Approx 150g in D.

GARMENT WEIGHS
357g for size 86-91cm.

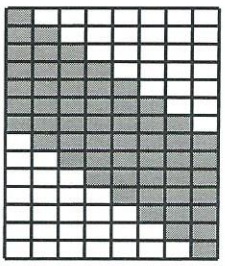
MAIN TENSIONS
Wash, dry and press tension swatches before measuring.
30 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 8=MT).
30 sts and 40 rows to 10cm measured over striped st st (tension dial approx 7=MT-1)
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 97.

NOTE
The garment illustrated was knitted on a punchcard machine.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

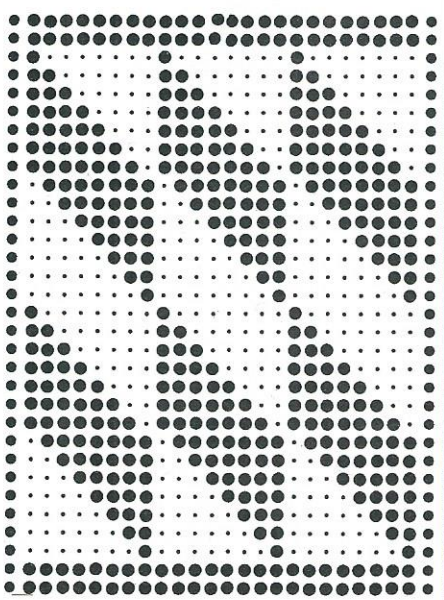
PUNCHCARD PATTERN
Punch card before starting to knit.

ELECTRONIC PATTERN
Fill in mylar sheet or load patt before starting to knit.



8 sts x 14 rows

COLOUR SEQUENCE FOR FAIR ISLE PATTERN
A+B, K7 rows.
MC+C, K7 rows.
A+D, K7 rows.
MC+B, K7 rows.
A+C, K7 rows.
MC+D, K7 rows.



Rep these 42 rows throughout.

STRIPE SEQUENCE FOR SLEEVES
A, K4 rows.
B, K4 rows.
C, K4 rows.
MC, K4 rows.
D, K4 rows.
A, K4 rows.
24 rows to sequence.

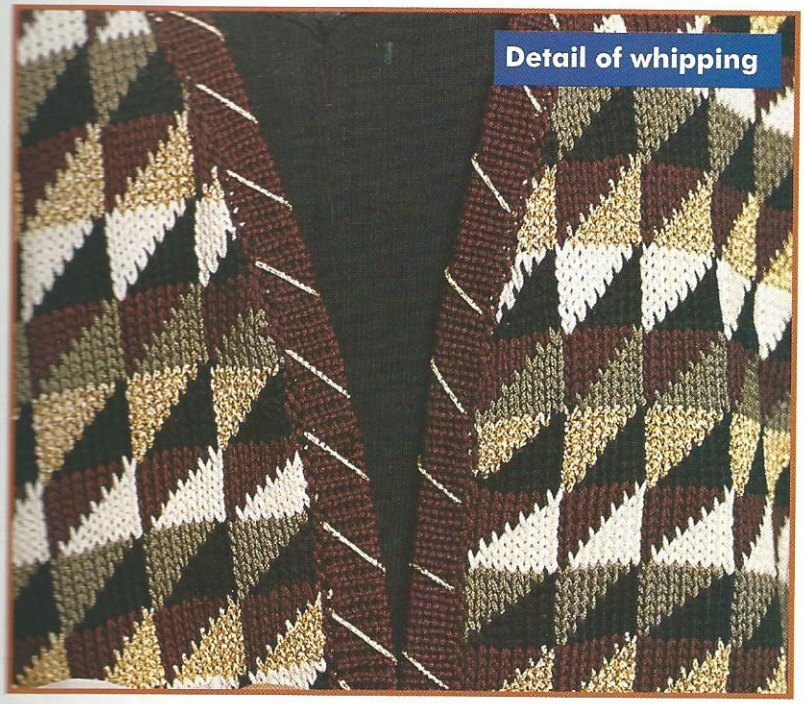
BACK
Push 72[76:80:84: 88:92] Ns at left and right of centre '0' to WP.
144[152:160:168:176:184] Ns.
* Using A, work an e-wrap cast on. CAL.
Insert punchcard and lock on first row or insert mylar sheet. Set machine for patt. Using A and MT, K1 row to select. CAR.
Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt *.
K68 rows.
Place a marker at each end for start of armholes.
K until RC shows 150[150:153:156:160:163].
Cast off.

LEFT FRONT
Push 72[76:80:84:88:92] Ns at left of centre '0' to WP. Return Ns 1-12 inclusive to NWP. 60[64:68:72:76:80] Ns rem in WP. Work as given for back from * to *.
Inc 1 st at right edge on every foll alt row, 12 times.
72[76:80:84:88:92] sts.
RC shows 24.
K until RC shows 68. Place a marker at left edge for start of armhole.

SHAPE NECK
Dec 1 st at right edge on next and every foll 3rd row, 27 times in all. 45[49:53:57:61:65] sts.
K until RC shows 150[150:

lero





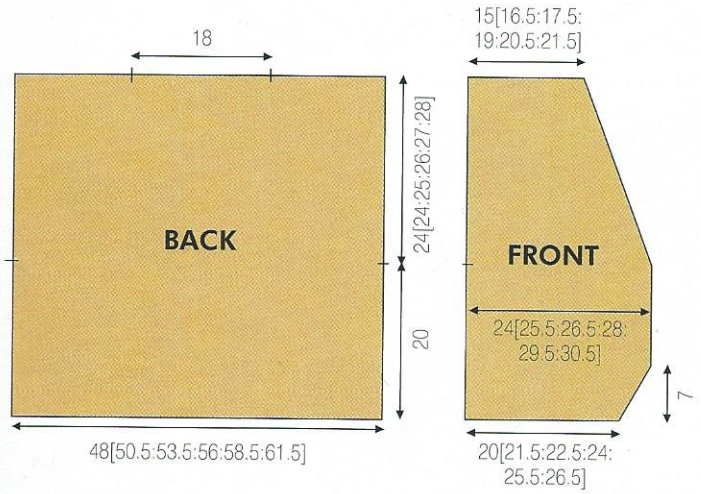
153:156:160:163].
Cast off.

RIGHT FRONT
Work as given for left front, reversing needle settings and shapings.

SLEEVES
Push 72[72:75:78:81:84] Ns at left and right of centre '0' to WP. 144[144:150:156:162:168] Ns.
Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-1, K16 rows.
Pick up loops from first row worked in MC and hang on to corresponding Ns to make hem.
Set RC at 000. Work in stripe sequence given. Dec 1 st at each end of every row, 24 times.
RC shows 24. 96[96:102:108:114:120] sts.
Mark the centre st. Cast off.

BANDS
LOWER EDGE OF BACK
Push 144[152:160:168:170:184] Ns to WP.
** Using WY, cast on and K a few rows. Set RC at 000. Using MC and MT-1, K16 rows.
Using WY, K a few rows and release from machine **.
LOWER AND CENTRE EDGES OF FRONT (KNIT TWO)
Push 144[148:152:156:160:164] Ns to WP. Work as given for lower edge of back band from ** to **.
BACK NECK BAND
Push 54 Ns to WP. Work as given for lower edge of back band from ** to **.

TO MAKE UP
Join shoulder seams.
Sew in sleeves between markers and matching centre marker to shoulder seam.
Join the hem seams of sleeves and side seams.
Join band seams.
Pin bands in place to right side of garment.
Backstitch through open loops of last row worked in MC.
Remove WY. Fold bands in half to inside and slip stitch in place.
Wash and dry garment.
Press to correct size and shape.
Using D, whip band and hem of sleeves as illustrated.







Swea

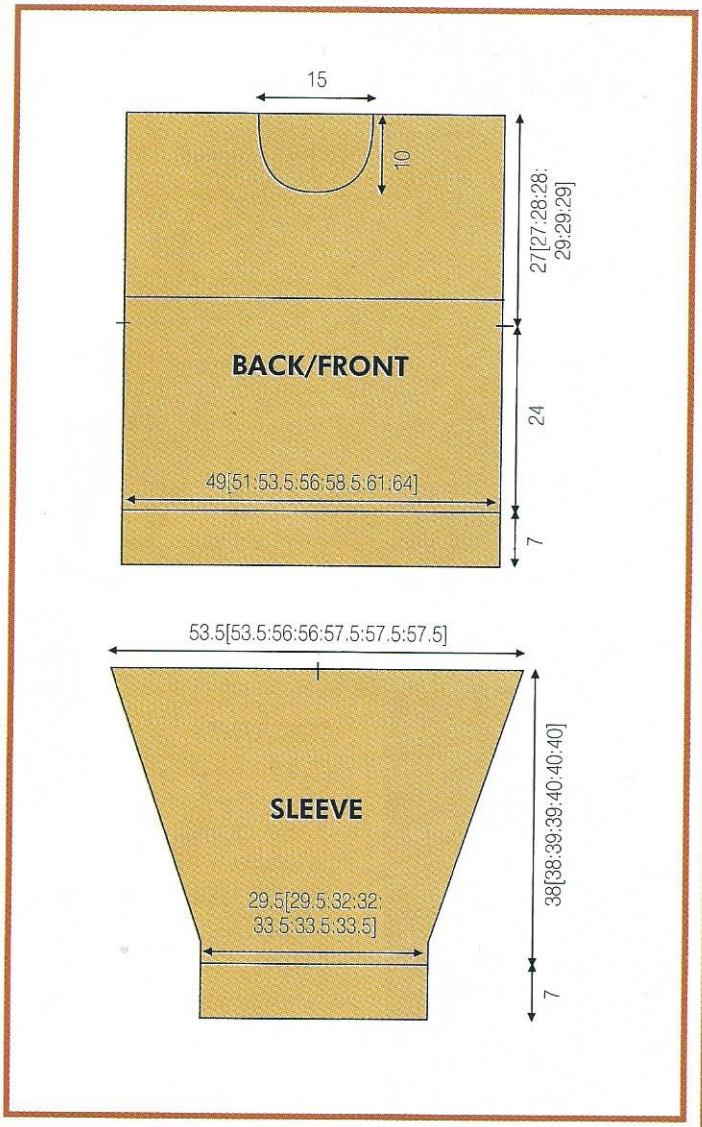


2

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with ribber*
MACHINES WITHOUT RIBBER: *See page 97*
YARN: *Jamieson & Smith 2 ply Jumper Weight Shetland and a 4 ply Lurex of your own choice*
FIBRE CONTENT: *2 ply Jumper Weight Shetland is 100% Wool*
COLOUR: *We used Shetland in Black 77 (MC), Claret 134 (A), White 1 (B) and Olive 83 (C). We used 4 ply lurex in Gold (D)*
STOCKISTS: *To obtain Shetland Wool, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ*

SIZES
To suit bust 81[86:91:96:101:106:111]cm.
Finished measurement 98[102:107:112:117:122:128]cm.

ter With Fair Isle Yoke



Length 58[58:59:59:60:60:60]cm.
Sleeve seam 45[45:46:46:47:47:47]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Jamieson & Smith 2 ply Jumper Weight Shetland.
20[20:22:22:24:24:24]oz in MC.
6oz in A, B and C.
4 ply Lurex.
Approx 150g in D.

GARMENT WEIGHS

422g for size 96cm.

MAIN TENSIONS

Wash, dry and press tension swatches before measuring.
25 sts and 36.5 rows to 10cm measured over st st (tension dial approx 9=MT).
25 sts and 38 rows to 10cm measured over Fair Isle patt (tension dial approx 9••=MT+••).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 97.

NOTE

The garment illustrated was knitted on a punchcard machine.
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD OR ELECTRONIC PATTERN

Punch card or use electronic pattern as given for Lady's Fair Isle Bolero, Pattern 1, on page 10.

COLOUR SEQUENCE

A+D, K7 rows.
MC+B, K7 rows.
A+C, K7 rows.
MC+D, K7 rows.
A+B, K7 rows.
MC+C, K7 rows.
42 rows to sequence.

BACK

With RB in position, set machine for 1x1 rib.
Push 61[64:67:70:73:76:80] Ns at left and right of centre '0' on MB to WP.
122[128:134:140:146:152:160] Ns.
* Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K19 rows.
Transfer sts to MB. CAR.
Set RC at 000. Using MT, K10 rows.
Using D, K1 row.
Using A, K4 rows.
Make eyelets by transferring sts on to adjacent Ns as shown in Diagram 1.
K4 rows.
Make eyelets over same sts as before.
K4 rows.
Using D, K1 row. RC shows 24 *.
Using MC, K until RC shows 88.
Place a marker at each end for start of armholes.
K until RC shows 95.
Insert punchcard and lock on first row or insert mylar sheet.
Set machine for patt.
K1 row to select.
Release punchcard. Set carriage for Fair Isle knitting.
Foll colour sequence given and using MT+••, work in patt.
K until RC shows 192[192:194:194:198:198:198].
Mark the centre 38 sts for neck width. Cast off.

FRONT

Work as given for back until RC shows 154[154:156:156:160:160:160]. CAR.

SHAPE NECK

Make a note of row on punchcard or position in patt.
Using a separate length of yarn, cast off the centre 18 sts.
Using nylon cord, K52[55:58:61:64:67:71] sts at left by hand taking Ns down into NWP. Cont on rem 52[55:58:61:64:67:71] sts at right for first side.
Dec 1 st at neck edge on every foll alt row, 10 times. 42[45:48:57:54:57:61] sts.
K until RC shows 192[192:194:194:198:198:198]. Cast off.
Unravel nylon cord over sts at left. Reset RC at 154[154:156:156:160:160:160]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

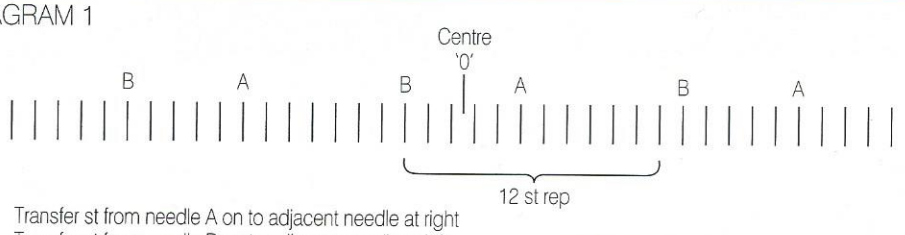
SLEEVES

With RB in position, set machine for 1x1 rib. Push 37[37:40:40:42:42:42] Ns at left and right of centre '0' on MB to WP. 74[74:80:80:84:84:84] Ns.
Work as given for back from * to *, but using MT-5/MT-5 for rib.
RC shows 24.
Using MC, shape sides by inc 1 st at each end of every foll 3rd row, 30 times in all. 134[134:140:140:144:144:144] sts.
K until RC shows 138[138:142:142:146:146:146].
Mark the centre st.
Cast off.

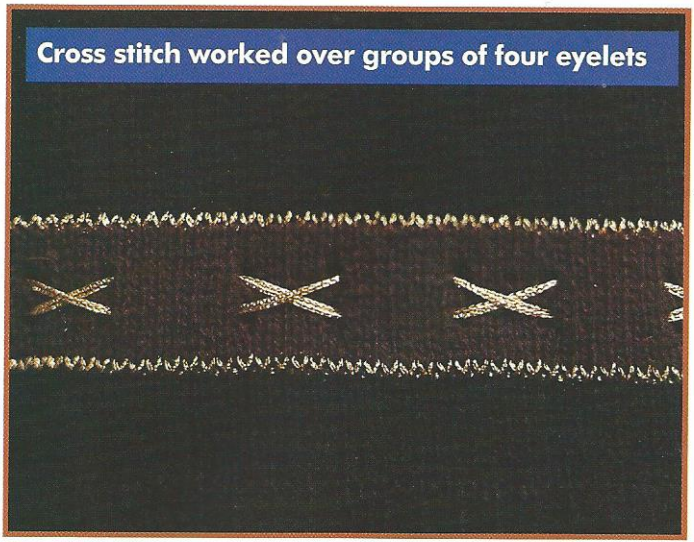
NECKBAND

With RB in position, set machine for 1x1 rib. Push 154 Ns on MB and corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.

DIAGRAM 1



Transfer st from needle A on to adjacent needle at right
Transfer st from needle B on to adjacent needle at left
Leave empty needles in working position



Set RC at 000. Using MT-4/MT-4, K26 rows.
Transfer sts to MB. Using MT, K1 row.
Release on WY.

TO MAKE UP

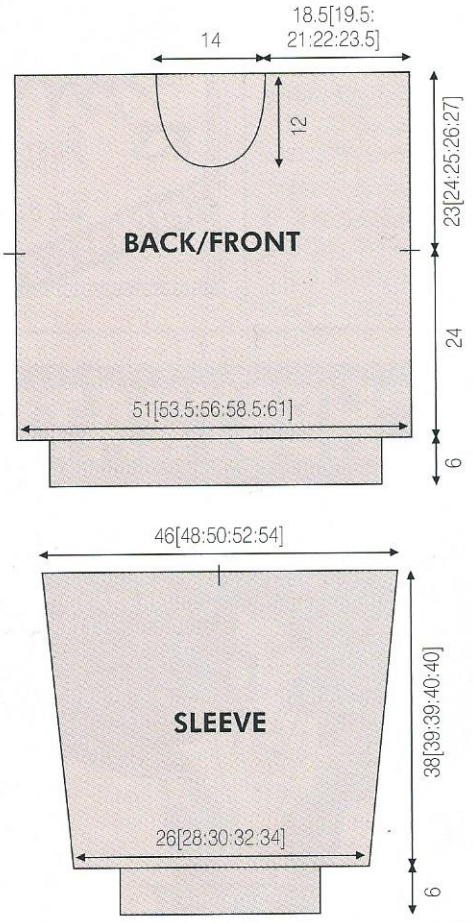
Wash and dry pieces.
With wrong side facing, block out to correct measurements and lightly press. Allow to cool before handling.
Join shoulder seams.
Join neckband seam.
Pin last row of neckband in place to right side of garment.
Backstitch through open loops of last row worked in MC.
Remove WY. Fold neckband in half to inside and slip stitch in place.
Sew in sleeves between markers and matching centre marker to shoulder seam.
Join side and sleeve seams.
Using two strands of D, work cross stitch through groups of four eyelets as shown in colour picture.

3 Stocking Stitc

MACHINES: *These instructions are written for standard gauge machines with or without ribber*
YARN: *Paintbox Yarns 4 ply Wool and 2200/8 Lurex (4 ply)*
FIBRE CONTENT: *4 ply Wool is 100% Wool. Lurex is 100% Metallic Chainette*
COLOUR: *We used 4 ply Wool in Damson 141 (MC) and Black 12 (A). We used 4 ply Lurex in Gold (B)*
STOCKISTS: *To obtain these yarns, please write to Paintbox Yarns Ltd, 15 Bramblewood Close, Carshalton, Surrey SM5 1PQ*

SIZES

To suit bust 86-91[91-96:96-101:101-106:106-111]cm.
Finished measurement 102[107:112:117:122]cm.
Length 53[54:55:56:57]cm.
Sleeve seam 44[44:45:46:46]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.



MATERIALS

Paintbox Yarns.
4 ply Wool.
1[1:1:2:2:] x 500g cone in MC.
1 x 500g cone in A.
2200/8 Lurex.
Approx 100g in B.

GARMENT WEIGHS

518g for size 91-96cm.

MAIN TENSION

Wash, dry and lightly press tension swatch before measuring.
30 sts and 38 rows to 10cm measured over st st (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 97.

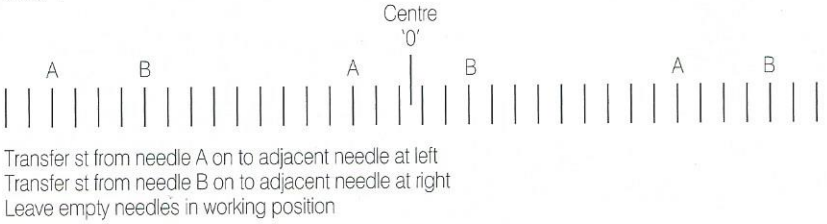
NOTE

Knit side is used as right side of main pieces.
Purl side is used as right side of cuffs, welts and neckband.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

Push 77[80:84:88:91] Ns at left and 76[80:84:87:92] Ns at right of centre '0' to WP. 153[160:168:175:183] Ns.
Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K8 rows.
Using B, K1 row.
Using A, K8 rows.

DIAGRAM 1



Transfer st from needle A on to adjacent needle at left
Transfer st from needle B on to adjacent needle at right
Leave empty needles in working position

h Sweater

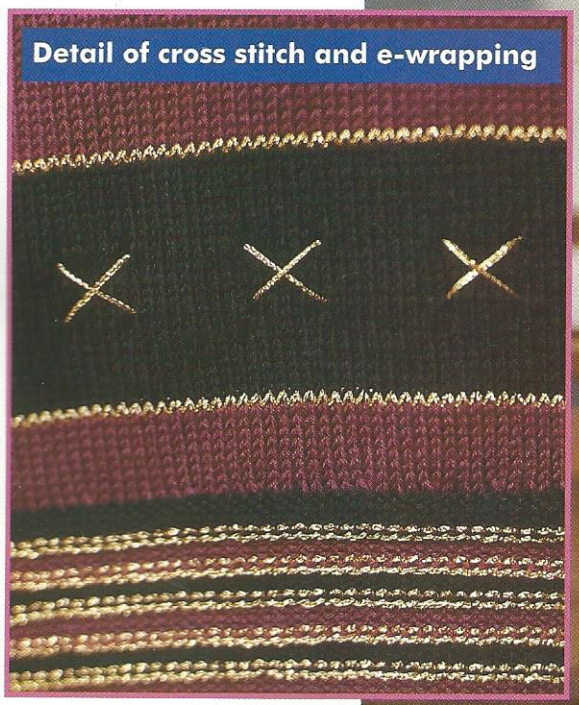
Work row of eyelets by transferring sts as shown in Diagram 1.
Leave empty Ns in WP. K6 rows.
Work eyelets again as shown in Diagram 1. K8 rows.
Using B, K1 row. RC shows 32.
Using MC, K until RC shows 90.
Place a marker at each end for start of armholes.
K until RC shows 178[182:186:190:194]. Cast off.

FRONT

Work as given for back until RC shows 132[136:140:144:148]. CAR.

SHAPE NECK

Using a separate length of MC, cast off the centre 21[20:20:21:21] sts. Using nylon cord, K66[70:74:77:



Detail of cross stitch and e-wrapping

81] sts at left by hand taking Ns down into NWP.
Cont on rem 66[70:74:77: 81] sts at right for first side.
Dec 1 st at neck edge on every foll alt row, 11 times. 55[59:63:66:70] sts.
K until RC shows 178[182: 186:190:194]. Cast off.
Unravel nylon cord over sts at left. Reset RC at 132[136: 140:144:148].
Complete to correspond with first side, reversing shapings.

SLEEVES

Push 39[42:45:48:51] Ns at left and right of centre '0' to WP. 78[84:90:96:102] Ns.
Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, inc 1 st at each end of every foll 4th row, 30 times. 138[144:150:156:162] sts.
K until RC shows 144[148: 148:152:152].
Mark the centre st. Cast off.

CUFFS

Push 52[56:60:64:66] Ns to WP.
** Using WY, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-1, K28 rows.
* Push all Ns to HP. Do not set carriage to hold.
Using B, e-wrap along the row.
Using A, K4 rows.
Push all Ns to HP and e-wrap along the row with B as before.
Using MC, K4 rows *.
Rep from * to * until RC shows 56 **.
With wrong side facing, hang lower edge of sleeve on to Ns, dec 26[28:30:32:36] sts evenly as you go.
K1 row. Cast off.

WELT (KNIT TWO)

Push 130[136:144:152:160] Ns to WP.
Work as given for cuffs from ** to **.
With wrong side facing, hang lower edge of front on to Ns, dec 23[24:24:23:23] sts evenly as you go.
K1 row. Cast off.
Rep for lower edge of back.

NECKBAND
MACHINES WITH RIBBER

With RB in position, set machine for 1x1 rib. Push 140 Ns on MB and corresponding Ns on RB to WP.
Arrange Ns for 1x1 rib.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K20 rows.
Transfer sts to MB.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Return alt Ns to NWP.
Using WY, cast on and K a few rows.
Set RC at 000.
Using MC and MT-5, K20 rows.
Bring alt Ns to WP. Pick up loops from first row worked in MC and hang on to corresponding Ns.

BOTH MACHINES

Using MT-1, K1 row.
Push all Ns to HP. Do not set carriage to hold.
Using B, e-wrap along the row.
Using A, K4 rows.
Push all Ns to HP and e-wrap along the row with B as before.
Using MC, K1 row.
Release on WY.

TO MAKE UP

Wash and dry pieces. With wrong side facing, block out to correct measurements and press.
Join shoulder seams. Sew in sleeves between markers and matching centre marker to shoulder seam.
Join side and sleeve seams.
Fold welts and cuffs in half to inside and slip stitch in place.
Join neckband seam.
Pin last row of neckband in place to right side of garment. Backstitch in position through open loops of last row worked in MC.
Remove WY.
Fold neckband in half to inside and slip stitch in place if applicable.
Using two strands of B, work crosses over groups of four eyelets as shown in colour picture.
Give a final press.

Textured Jacquard

Jenny Rose combines slip and tuck settings to knit Jacquard

I have been looking back over the various techniques we have covered in the course of this series and noticed that one particular type of stitch — Jacquard — has occurred several times. I thought it might be interesting to look at a variety of different types of Jacquard with the common feature of 'texture'.

You will need two different types of card for this set of experiments, an ordinary Jacquard card and one with the positive and negative rows punched or marked out in a slightly different way.

Card A is the standard Jacquard card, electronic owners need to use the chart as shown and the Jacquard switch. Punchcard owners will need to punch out the card.

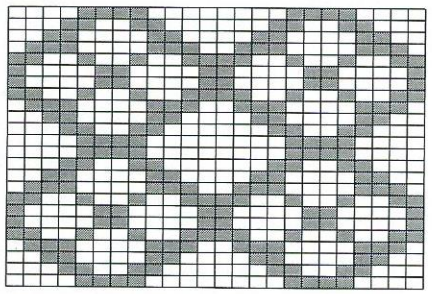
Card B is the other way of separating the rows. Both electronic and punchcard owners will need to copy the design as shown.

Basically, the difference between the two cards is the way the two colours are marked.

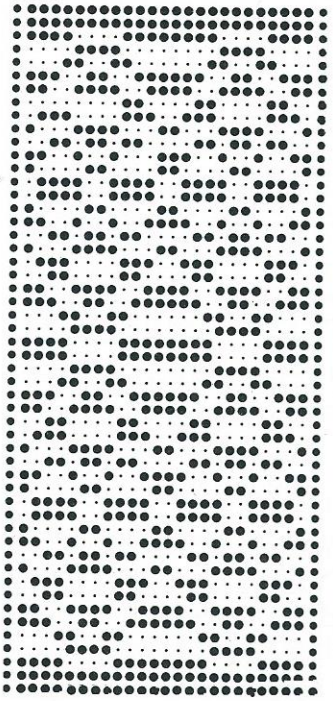
On the Jacquard card the background for row one is punched first, then the pattern for rows one and two, then the background for rows two and three, then the pattern for rows three and four and so on.

The other card is punched out like this, background for row one, then the pattern for row one, then the background for row two, then the pattern for row two and on up the card. This method needs to be used with the double length setting and the selection row worked from right to left. There are lots of variations for both these cards and I hope that you will be able to experiment yourselves.

ELECTRONIC CARD A

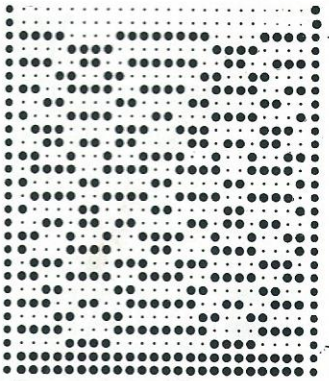


PUNCHCARD A

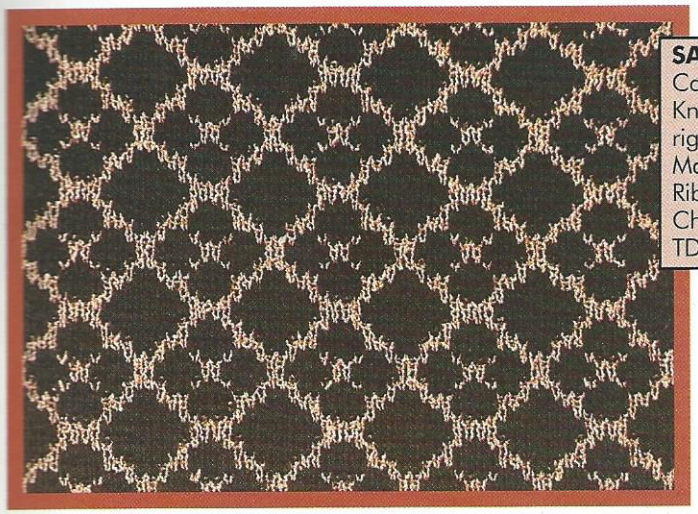


SAMPLE 1 shows the very simplest way of getting a textured effect in your knitting, using a yarn with some bobbles or variation built in. This is Jacquard in its most straightforward form, using a 2 ply Hobby for the design and a 4 ply acrylic for the background. The contrast in weight between the two yarns gives a raised effect which

PUNCHCARD B

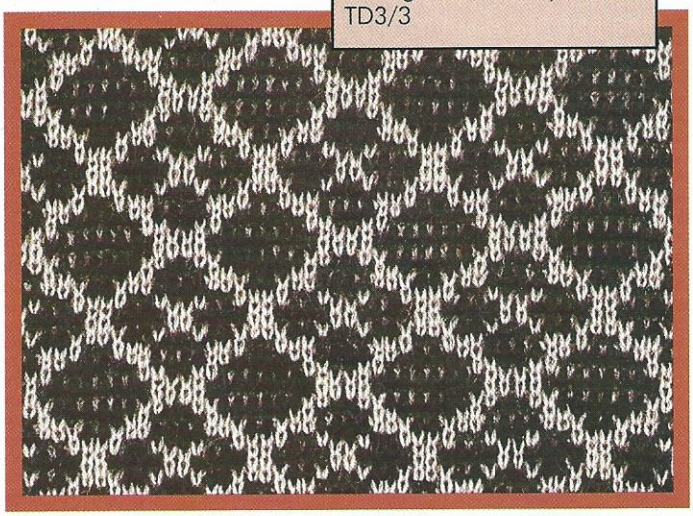


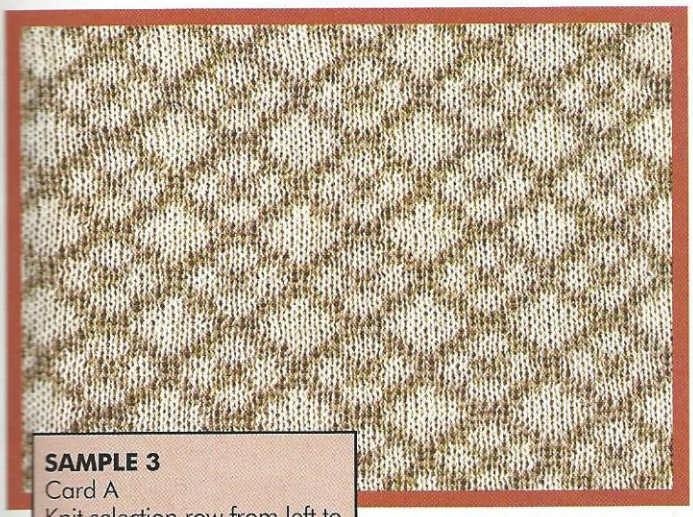
Repeat these 24 rows once more to allow card to rotate



SAMPLE 1
Card A
Knit selection row from left to right.
Main bed: slip both ways.
Ribber: knit both ways.
Change colour every 2 rows.
TD5/3

SAMPLE 2
Card A
Knit selection row from left to right.
Main bed: tuck both ways.
Ribber: knit both ways.
Change colour every 2 rows.
TD3/3



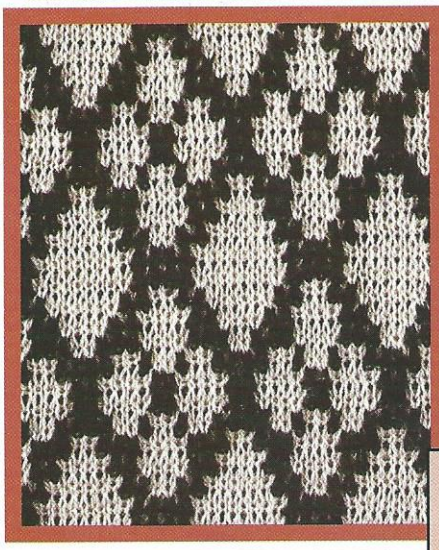


SAMPLE 3
Card A
Knit selection row from left to right.
Main bed: slip both ways.
Ribber : slip both ways.
Knit 2 rows MC.
Main bed: slip both ways.
Ribber: knit both ways.
Knit 2 rows C.
TD/3

would make it a very suitable fabric for a rather classy jacket.

SAMPLE 2 illustrates another very easy way of getting a textured effect from an ordinary Jacquard card. This time you set up as normal but instead of setting the main bed to slip you set it to tuck. This makes a very wide soft fabric with a sort of three-dimensional look, which would be ideal for a man's sweater.

SAMPLE 3 is a development of one of the techniques we looked at earlier in this series. It was a way of getting a 'Simulknit' effect on the other Japanese machines. A Jacquard card is used, but the ribber settings are changed



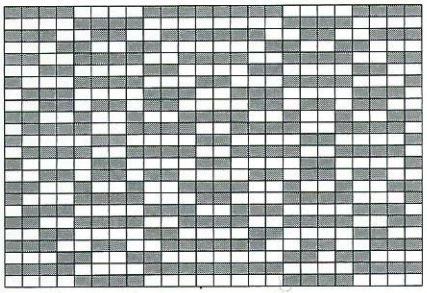


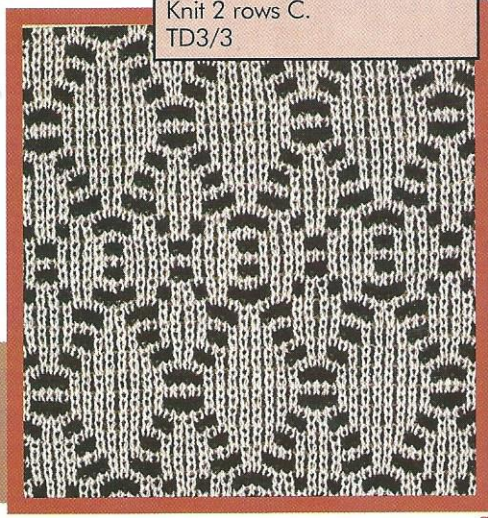
REVERSE SIDE

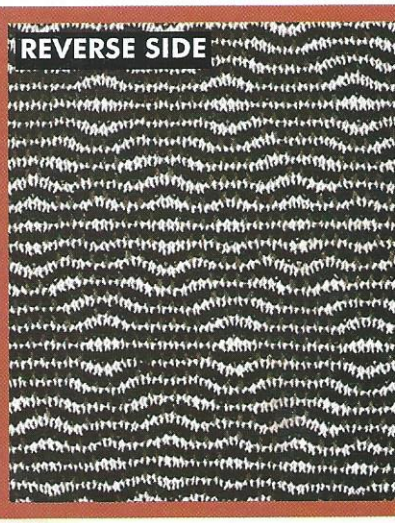
SAMPLE 4
Card B and double length switch.
Knit selection row from right to left.
Main bed: slip both ways.
Ribber: knit both ways.
Knit 2 rows MC.
Main bed: tuck both ways.
Ribber: knit both ways.
Knit 2 rows C.
TD3/3

SAMPLE 5
Card B and double length switch.
Knit selection row from right to left.
Main bed: tuck both ways.
Ribber: knit both ways.
Knit 2 rows MC.
Main bed: knit both ways.
Ribber: knit both ways.
Knit 2 rows C.
TD3/3

ELECTRONIC CARD B







REVERSE SIDE

KSHOP

every two rows so that the backing is knitted all in one colour. The texture is created by having the main bed knitting at a much higher stitch size than the ribber. This makes little pockets which give a quilted look. I have used this fabric for the garment this month (Pattern 9 on page 45) although I have reversed the colours.

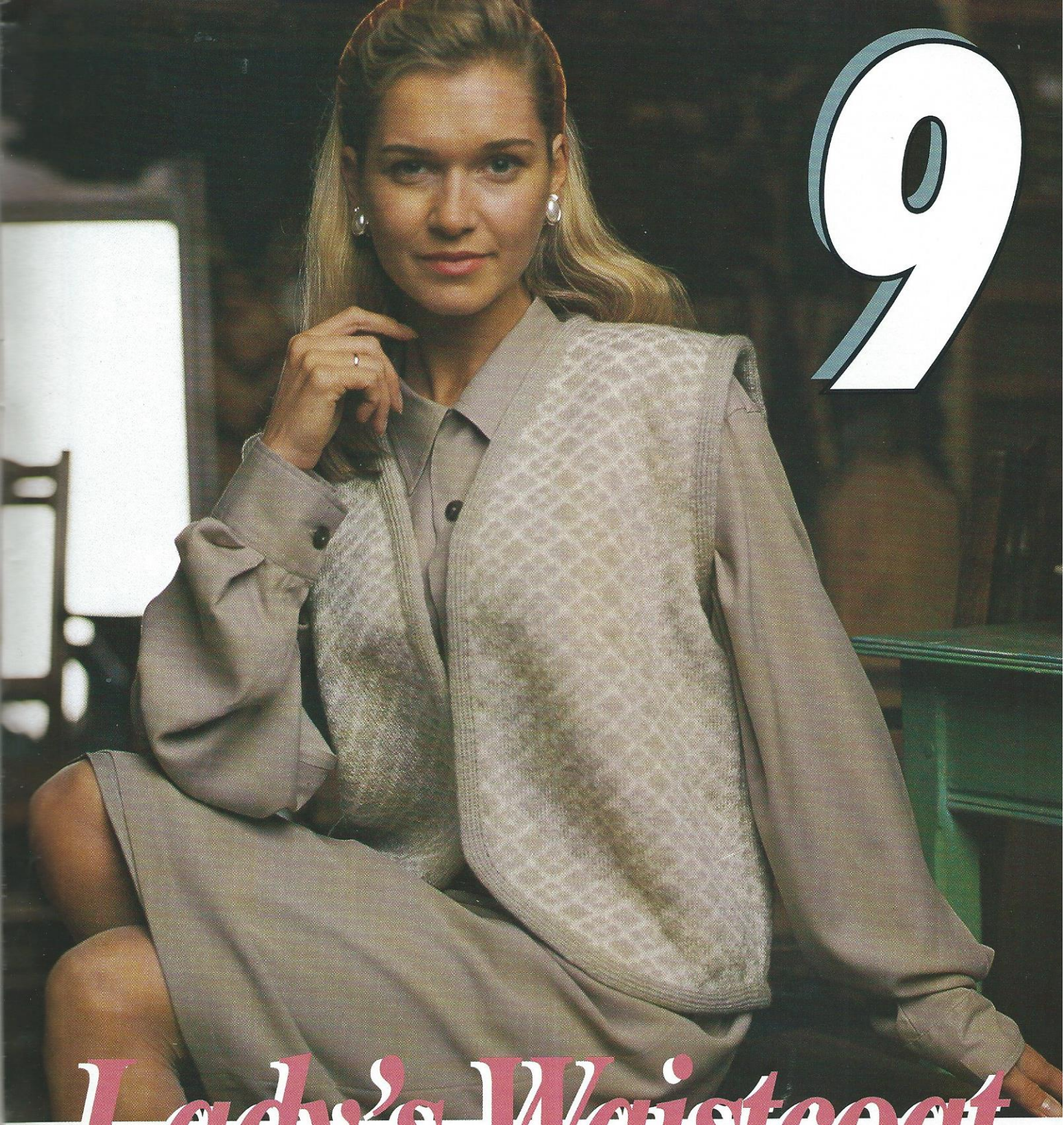
SAMPLE 4 uses Card B and combines a slip and tuck sequence together. Two rows are knitted with the main bed set to slip and two rows are knitted with the main bed set to tuck. This means that one colour is always tucking and the other is always slipping. The end result is a variation in the construction of the stitches. All the cream ones are flat and the black ones are raised. In the course of knitting my sample, I forgot to set the carriage to tuck on one of the colour changes and it made a stripe right across the work. It would be interesting to incorporate this mistake into the sequence to make it part of the design! The reverse side of this gives an abstract design with a very pronounced textured effect which would be useful for all sorts of garments. This technique is very similar to the one we looked at early in the series using an ordinary Jacquard card and setting the main bed to slip one way and knit the other.

SAMPLE 5 is another combination, this time it is tucking and knitting. The main bed is set to tuck when the main colour is in the feeder and to knit when the contrast colour is in the feeder. This causes an interesting distortion in the knitting. The cream stitches appear to knit normally but are raised and the black stitches are at an angle giving a very geometric look to the basic flower pattern. Again, the reverse side produces an interesting effect so keep an open mind about which side you use as the right side.

I have enjoyed looking back over the samples from the earlier parts of this series and seeing how they can be changed and adapted, the possibilities are endless.

Till next month,





9

Lady's Waistcoat

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with ribber*
YARN: *Forsell Sirocco 3 ply*
FIBRE CONTENT: *80% Acrylic, 20% Wool*

COLOUR: *We used Smoke (MC) and Aran (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*

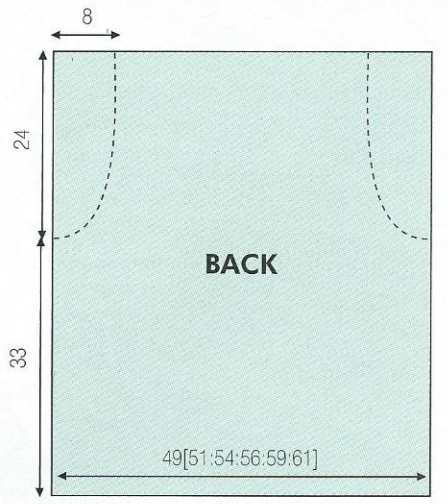
SIZES
To suit bust 81-86[86-91:91-96:96-101:101-106:106-111]cm.
Finished measurement 98[101:108:112:118:122]cm.
Length 57cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

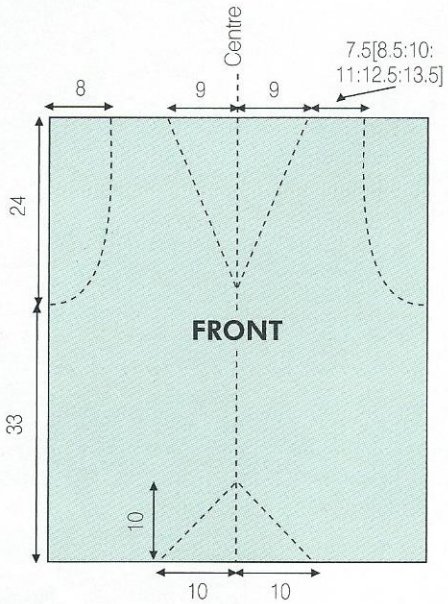
MATERIALS
Forsell Sirocco 3 ply.
1 x 400g cone in MC and C.

GARMENT WEIGHS
263g for size 86-91cm.

MAIN TENSION
32 sts and 85 rows to 10cm measured over quilted Jacquard patt (tension dial approx 5/3=MT/MT-2).
Tension must be matched exactly before starting garment.

RIBBER WORKSHOP





---------- = Sew along this line and cut away excess. Use either a zig-zag or overlock stitch

ELECTRONIC PATTERN

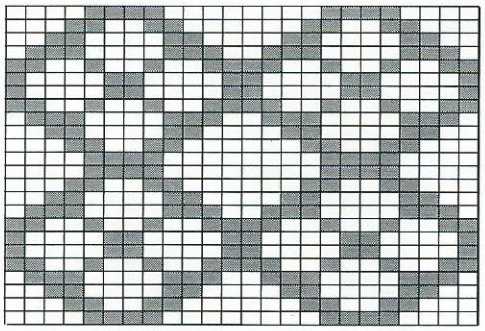
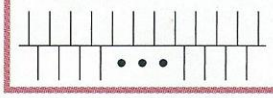


DIAGRAM 1



ABBREVIATIONS
See page 97.

NOTE
All shapings are worked using the cut and sew method. A zig-zag stitch or overlock stitch is ideal to work shapings on the finished fabric.
The garment illustrated was knitted on an electronic machine.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

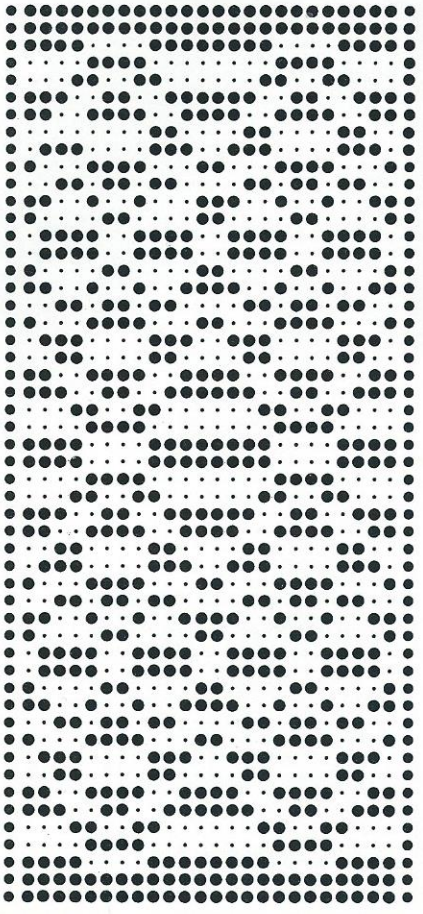
ELECTRONIC PATTERN
Fill in mylar sheet or load patt before starting to knit.

PATTERN NOTE
Selection row is worked from left to right with the MB carriage set to knit and RB carriage set to slip and using MC. Release punchcard.
Set MB carriage to slip in both directions, K1 row.
Using C, set RB carriage to knit in both directions, K2 rows.
Change to MC, set RB carriage to slip in both directions.
Cont in this way changing colour every 2 rows. When C is in the feeder, the RB carriage is set to knit in both directions and when MC is in the feeder, the RB carriage is set to slip in both directions.

BACK AND FRONT ALIKE
With RB in position, set machine for FNR. Push 78[82:86:90:94:98] Ns at left and right of centre '0' on MB to WP. 156[164:172:180:188:196] Ns. Push corresponding Ns on RB to WP. CAL.
Using MC, cast on and K3 tubular rows.
Set RC at 000. Insert punchcard and lock on first row or insert mylar sheet. Set machine for patt.
Set MB carriage to knit and RB carriage to slip in both directions. Using MT/MT-2, K1 row from left to right to select.
Release punchcard.
Set MB carriage to slip in both directions, K1 row.
Change to C and cont in patt as given in note.
K until RC shows 488.
Cast off.

BANDS
With RB in position, set machine for FNR.
Push 12 Ns on MB and corresponding 11 Ns on RB to WP. Edge Ns are on MB.
Using MC, cast on and K3 tubular rows.
Transfer the centre 3 RB sts to MB.
Return empty RB Ns to NWP.
Ns arranged as shown in Diagram 1.
Set RC at 000. Using MT-2/MT-2, knit a length long enough to go round armhole plus 3-4cm extra. Release on WY.
Work one more band for rem armhole and one band long enough to fit round lower, centre fronts and neck edges.

TO MAKE UP
Foll diagrams, mark back armholes.
Stitch along shapings and cut away excess.
Mark centre front line. Mark neck, armhole and lower edges of front.
Stitch along shapings and cut away excess.
Join shoulder seams.
Pin armhole bands in place to right side. Stitch in position.
Adjust length as required and cast off stitches.
Fold bands in half to inside and slip stitch in place.
Join side seams.
Attach band to front and lower edges using the same method as armhole bands adjusting length as required.



Designing with Paper Cut outs

Part Two

This month, John explains how to convert a paper cut out design into a stitch pattern

Last month's article was about using the cut paper technique to get inspiration to inspire pattern and design ideas. You will remember the project started with paper cut outs and these were then copied and put into various repeats to produce design ideas for knitting. This month, we will start with the paper cut out selected, and put this into a straight repeat —**Illustrations A and Aa.**

Having decided this is an interesting design to translate into knitting, the next step is to transfer this design on to graph paper in which form it can then be transferred to the knitting machine. As I have an electronic machine, I transfer the design directly on to a mylar sheet but this could just as easily be worked on any graph paper or PPD. The translation of the design is done by placing the mylar sheet over the paper cut out and starting to dot in the pattern. It is really important at this stage to realise you are still designing, many knitters forget this! Be prepared to change and alter shapes where necessary to get them to work better on the graph. The complexity of the design will determine how much adapting has to be done. From **Illustration B** it can be seen what alterations have been carried out to the design during the translation from cut out to graph. In this case, the translation has been relatively easy. This is not always the case, but any extra work at this stage is always worth the effort.

To start with, I always work on the graph paper in pencil, this allows alterations to be made easily. Only when the design is worked out to my satisfaction, do I finalise it by dotting in the finished design with pen, on the mylar sheet, **Illustration C.** Observant knitters will have noted that in the final graph the design has been turned round so that the top is now the side of the design. The reason for turning the design is simply a 'design decision'.

I thought when I saw the finished design graphed out it would be better this way up, so I graphed the idea again the new way.

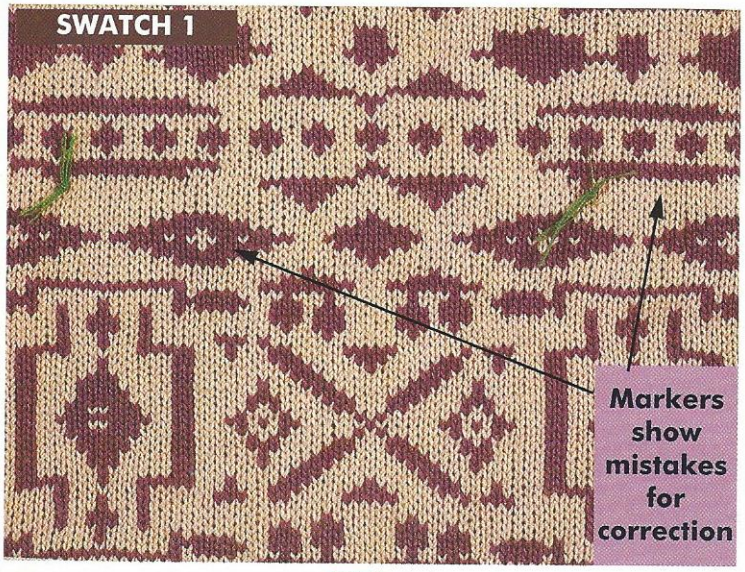
All the time translating the design into graph form is taking place, I am prepared to change and alter whatever is necessary to attain my objective. It is important to be flexible and not have rigid set ideas at any time if you are to achieve the best results.

Once the graph is completed, the knitting can begin. I usually start with old yarn, just to see what the design looks like and check that there are no mistakes or bad shapes **(Swatch 1).** From this first swatch I make my final modifications and then start to think seriously about colouring the design.

For this design I decided to have black as the main colour, so I knitted a swatch in black and white **(Swatch 2)**.

I use two very contrasting colours at first, so I can see the balance of the design when knitted and decide which parts of it I want to stand out. Once I start colouring, I then know where to put the strong colours and where to knit in the soft tones.

Personally, I find this part of



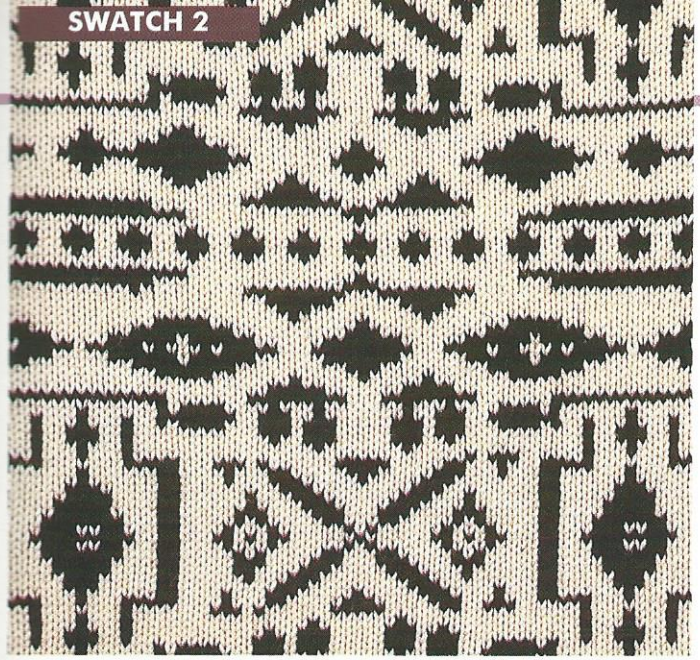


ILLUSTRATION A
Cut out pattern

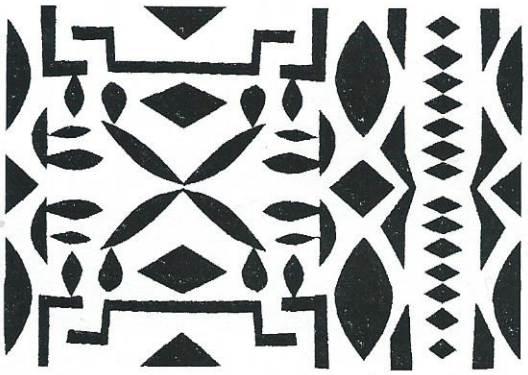


ILLUSTRATION B
Cut out as first pencilled in with modification to shapes during the graphing

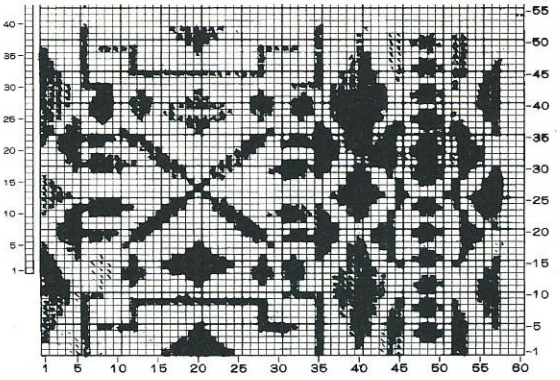
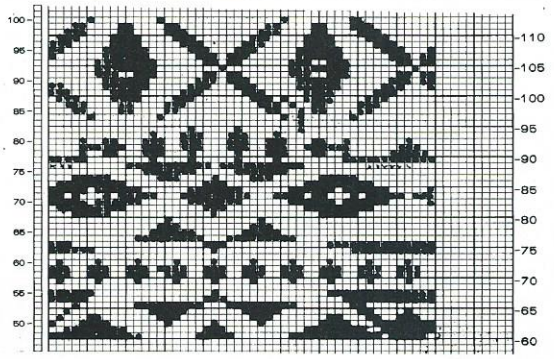


ILLUSTRATION C
Cut out design finalised and turned on its side — now ready to knit



designing very exciting and will knit many swatches. Each one will be steamed pressed as it comes off the machine and looked at carefully before starting the next swatch. Once I have a combination of colours I like, I will then limit myself to these until a swatch is achieved which pleases me. The final swatch can then be knitted, **Swatch 3.**

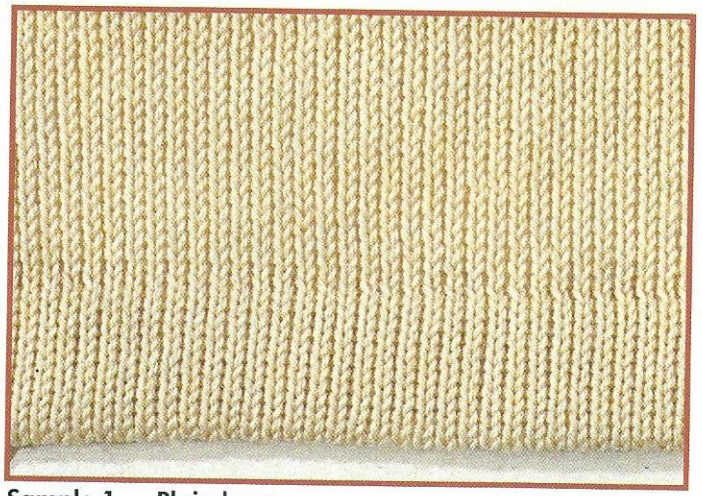
Whether you like the swatch I have ended with does not matter, what does matter is the design process used and the order gone through to achieve it. If this is followed, most knitters will be able to produce their own original and interesting designs from which to knit.

John Allen

ILLUSTRATION Aa
Cut paper design put into a straight repeat



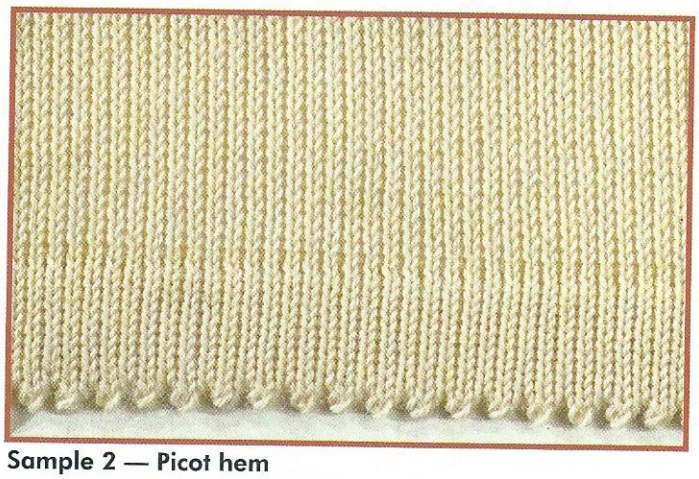




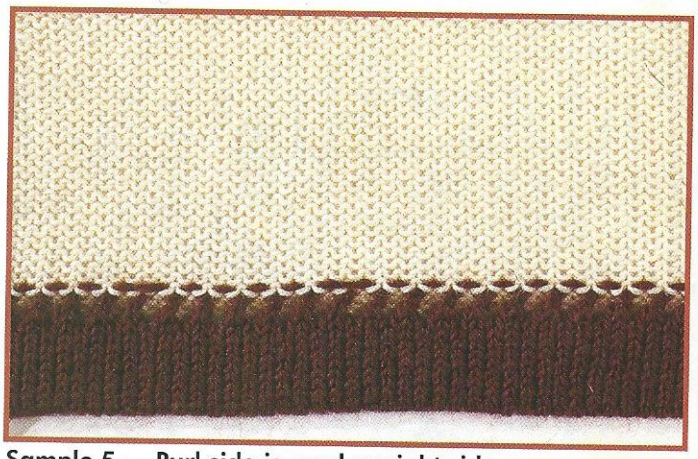
Sample 1 — Plain hem



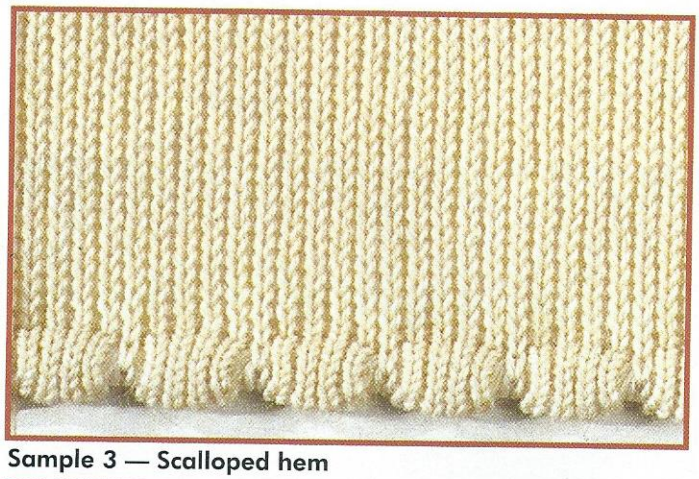
Sample 4 — Fair Isle hem



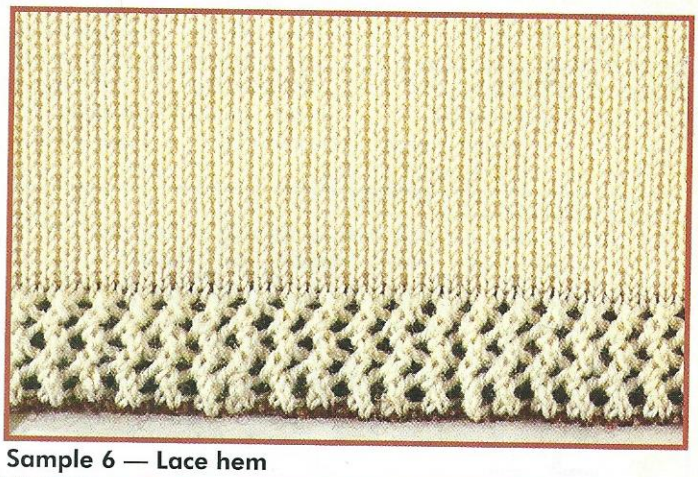
Sample 2 — Picot hem



Sample 5 — Purl side is used as right side



Sample 3 — Scalloped hem



Sample 6 — Lace hem

Back to Bas

YOU AND YOUR BROTHER

Some of you may be thinking: "Well, what is there that is new?". We went right back to the beginning last time with different methods of casting on. This month we are going to look at hems.

The most obvious one to start with is a plain hem which can be seen in **Sample 1.** To knit this, cast on in waste yarn the number of stitches required and knit approximately ten rows. Break off the waste yarn and knit one row with nylon cord (this will make it easier to remove the waste yarn when the hem is complete). With the tension dial set to one whole number less than that used for the main garment, knit the depth of the hem, for example, twelve rows. Increase the tension by three whole numbers and knit one row. This will produce a crisp fold line for the hem. Change back to the tension used for the first half of the hem and knit a further twelve rows. Pick up the first row of stitches knitted in main yarn after the row knitted with nylon cord and hang on to needles. There are now two stitches on every needle with the exception of the end needle which has only one stitch on it. Bring all needles forward to 'E' position (this will make it easier to knit) and knit one row.

Occasionally, there is a problem with hems flaring outwards especially when used for buttonhole bands. It can be very difficult to get the band to lie flat. If you are using an acrylic yarn, pressing would spoil it. If, when knitting the first half of the hem you set the tension dial one dot tighter than that used for the second half, it will be slightly shorter, thus having the effect of pulling the hem flat. I have used this method quite often, especially on buttonhole bands and found it very successful.

The plain hem can be varied slightly by adding a picot **(Sample 2).**

Knit this as for Sample 1 but before knitting the fold row, transfer every alternate stitch on to its adjacent needle. Leave the empty needles in working position so that they will pick up a stitch when the fold row is knitted. Complete the hem and when folded, it will give a picot edge.

Another variation is the scalloped hem **(Sample 3).** Knit as before but after the first row in main yarn, bring every fifth needle to holding position and set your carriage to hold. Knit six rows then cancel the hold setting on the carriage. Knit the fold row. Set the needles to holding position as before not forgetting to set the carriage to hold again and knit six rows. Cancel the hold setting and knit one row. Pick up the hem as before.

A very attractive alternative to a plain garment can be achieved by the addition of Fair Isle to the hem **(Sample 4).** Follow the instructions for the plain hem but after the fold row, set your carriage for Fair Isle and knit the second half in an appropriate pattern.

The next sample **(Sample 5),** is one to use when the purl side of the garment is to be used as the right side, for example, a tuck stitch. Bring forward the number of needles required to knit the hem. Return every alternate needle to non-working position. Cast on with an 'e' wrap over the alternate needles using a contrast yarn. Bring forward the empty needles from non-working position to working position and knit the first half of the hem. Change to main yarn, knit the fold row then the second half of the hem. When picking up, pick up the loops for the cast on edge and place on to alternate needles.

I am going to finish with a hem that will require patience because it involves hand transferring or the use of the lace carriage **(Sample 6).** Knit the first half of the hem using a contrast yarn. Change to main yarn and knit the fold row. Set your machine for lace knitting and knit the second half of the hem in a simple lace pattern. Pick up the stitches as before and you will have a hem showing the contrast yarn through the lace pattern. This is a very attractive way to knit a hem, especially if you are knitting one of the long tunic style garments that are so popular at the moment.

Well, I hope I have given you something to experiment with and ideas to develop some more variations of your own.

Until next month,

Janet

Plain or patterned, Janet Cooke suggests ways of adding interest and colour to the basic hem

iCS — the hem

The Mohair Collection

Featuring four designs by Belinda Tuite

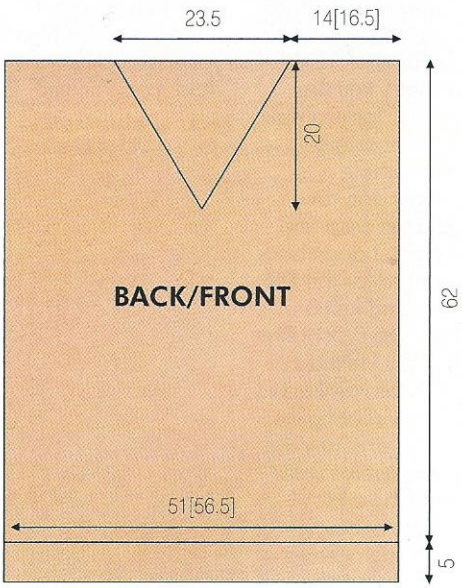
MACHINES: *These instructions are written for chunky machines with ribber*
YARN: *Whitebrook Chunky Mohair*
FIBRE CONTENT: *84% Mohair, 8% Nylon and 8% Wool*
COLOUR: *We used Natural 120 (MY)*
STOCKISTS: *To obtain this yarn, please write to Whitebrook Mohair, 16 Glendower Street, Monmouth, Gwent NP5 3DG*

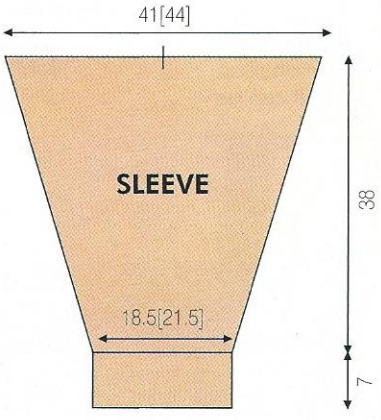
SIZES
To suit bust 86-91[96-101]cm.
Finished measurement 102 [113]cm.
Length 67cm.
Sleeve seam 45cm.
Figures in square brackets [] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Chunky Mohair.
2 x 450g cones in MY.

GARMENT WEIGHS
488g for size 86-91cm.

MAIN TENSION
Wash and dry tension swatch before measuring.
19.5 sts and 23 rows to 10cm measured over st st and patt (tension dials approx 5 on MB/4 on RB = MT/MT-1).
Tension must be matched exactly before starting garment.

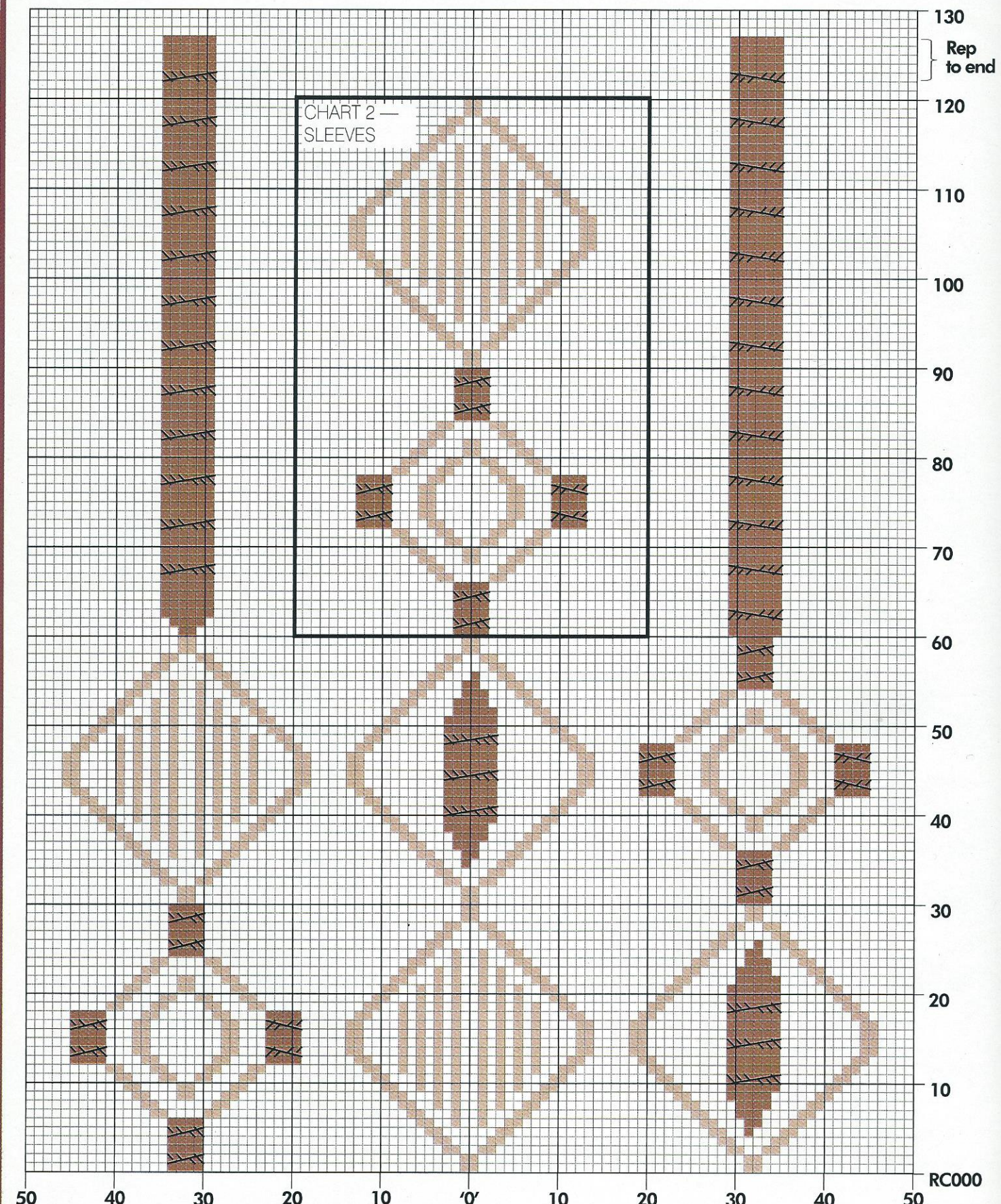




10



CHART 1 — BACK AND FRONT



KEY (to both Charts 1 and 2)

1 square = 1 st and 1 row

White square = No st on RB

= st/N on RB. Corresponding Ns on MB in WP.

= st/N on RB. Corresponding Ns on MB in NWP.

= Cable these 4 sts. Cross 2 sts at right in front of 2 sts at left.

= Cable these 4 sts. Cross 2 sts at left in front of 2 sts at right.

= Cable these 6 sts. Cross 3 sts at right in front of 3 sts at left.

= Cable these 6 sts. Cross 3 sts at left in front of 3 sts at right.

ABBREVIATIONS

See page 97.

NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

The embossed patt is created by using Ns on the RB. All Ns on MB are in WP except those corresponding to the cabled RB sts (indicated by a darker tint on the charts).

When a new RB N is brought into WP, fill with heel of corresponding st from MB. This prevents holes being formed. When the RB st is no longer required, transfer it to MB and return empty RB N to NWP.

Study charts carefully before starting to knit.

The cable RB sts indicated on charts with a darker tint **do not** have corresponding MB Ns in WP.

RB sts indicated on charts with a lighter tint **do** have corresponding MB Ns in WP. These RB sts are moved inwards or outwards as shown on chart to create the embossed patt.

BACK

With RB in position, set machine for 2x1 rib. Racking indicator at H3.

Push 50[55] Ns at left and right of centre '0' on MB to WP. 100[110] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR.

Using MY, cast on and K4 tubular rows.

Set RC at 000. Using MT-2/MT-2, K11 rows.

Transfer sts to MB.

Arrange RB Ns for first row of patt as indicated at beg of Chart 1.

(Ns 1, 32 and 33 at right and Ns 1, 31, 32, 33 and 34 at left of centre '0' on RB). Transfer sts from MB plus heel of one st to fill Ns 31-34 at left. Fill rem RB Ns with heel of corresponding MB st.

Set RC at 000. Using MT/MT-1, and foll Chart 1, work 142 rows. Transfer sts to MB.

Using a separate length of MY, cast off the centre 46 sts.

Release each set of 27[32] shoulder sts on WY.

FRONT

Work as given for back until RC shows 90.

Cont to foll Chart 1, but working the cable bands only at either side. Do not work the fourth centre diamond.

K until RC shows 96. CAR.

SHAPE NECK

Transfer the st from N1 at left on MB on to adjacent N at left.

Rep with st from N1 at right on MB, transferring on to adjacent N at right.

Hold the 49[54] sts at left.

Cont on rem 49[54] sts at right for first side.

Dec 1 st at neck edge on every foll alt row, 22 times.

27[32] sts. K2 rows.

RC shows 142.

Release shoulder sts on WY.

Reset RC at 96. Cancel hold.

Working over rem sts at left, complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 2x1 rib. Racking indicator at H3.

Push 18[21] Ns at left and right of centre '0' on MB to WP. 36[42] Ns. Push corresponding Ns on RB to WP.

Arrange Ns for 2x1 rib. CAL.

Using MY, cast on and K4 tubular rows.

Set RC at 000. Using MT-2/MT-2, K14 rows.

Transfer sts to MB. Leave racking indicator at H3.

Set RC at 000. Using MT, inc 1 st at each end, K3 rows, twice.

Inc 1 st at each end, K4 rows, 19 times.

At the same time, when RC shows 14, bring RB into WP.

Arrange RB Ns (4 at centre) for first row of Chart 2.

Fill these Ns with corresponding MB sts plus heel of one st. Return empty MB Ns to NWP.

Using MT/MT-1 and keeping shaping correct, foll Chart 2 to end (60 rows).

Cont in st st. K until RC shows 82.

Inc 1 st at each end, K until RC shows 88.

80[86] sts.

Mark the centre st. Cast off loosely.

NECKBAND

With RB in position, set machine for 2x1 rib. Push 110 Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x1 rib.

Using MY, cast on and K2 tubular rows.

Set RC at 000. Using MT-2/MT-2, K25 rows.

Transfer sts to MB.

Using MT+1, K1 row.

Pick up loops from cast on edge and hang on to corresponding Ns.

Using MT+3, K1 row.

Cast off loosely.

JOIN SHOULDER SEAMS

Push 27[32] Ns to WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY. Push sts behind latches.

With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY. Leave sts in front of latches.

Manually pull one set of sts through the other. Using MY and MT, K1 row.

Cast off.

Rep for left shoulder sts.

TO MAKE UP

Attach cast off edge of neckband to neck edge crossing right over left at centre front.

Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams. Use a tease brush to restore pile.

Wash and dry garments.



PC

Carol Chambers looks at a stitch pattern design program with printouts to suit punchcards, mylar sheets, Deco or Singer cards

The PC 'Card' program from HTB Computers has been around for some time, but services the desire that many knitters have to design on something which looks exactly like their punchcard or Duomatic Deco cards. It works via DOS and is very undemanding as far as software goes. It will work on an IBM compatible PC with 640K and a VGA monitor but there are also versions for an Amstrad PCW or an Amstrad CPC6128.

FIRST STEPS

When you get into the program, you are faced with the choice of creating a new card, loading a card already in memory, doing some housekeeping on your card files or quitting the program. If

PICTURE 1

```
                SIZE MENU

   Standard Card 60 by 24 holes
   Standard Card 52 by 24 holes
   Standard 24 holes. User input rows
   Standard user defined, max 60 by 40
   Passap/Pfaff Card 48 by 40 holes
   User P/P Card. Max 48  by 40
   Passap/Pfaff 40 Stitch Sheet
   Singer 24 Column 60 Row Sheet
   Singer 60 Stitch Mylar Sheet
   Silver Reed 60 stitch Mylar Sheet
   Brother/Jones 60 stitch Mylar Sheet

Select using cursor keys, then press "ENTER".
```

Select to create a new card

```
Select the Card you require :

No.          TITLE

 1   SAILING - on Standard Punched Card
 2   Sailing - on Passap/Pfaff Punched Card
 3   SAILING - on Brother etc. Design Sheet
 4   SAILING - on Passap/Pfaff Design Sheet
 5   SAILING - on Singer Design Sheet
 6   SAILING - on Singer 24 x 60 Design Sheet
```

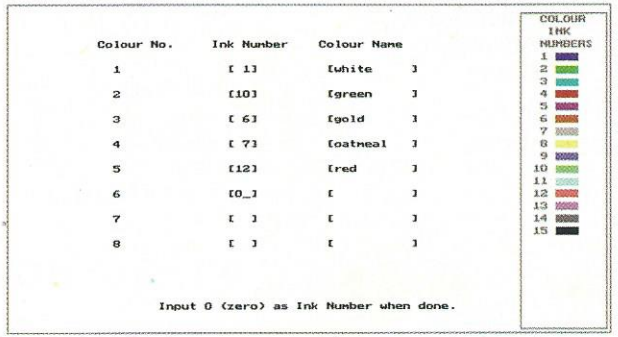
Select when using a card already saved

Card

you select to create a new card, there are two further menus to make your selections from. First of all you need to choose which size of card you want to design on — the card size selection as shown in **Picture 1**. At the bottom of this picture is the choice you have if you want to load a card — you are still asked what size card you want to use (handy if you have more than one style of machine). Before you see the card itself, you are asked to select which colours you want to work with. The colours are the standard 16 colours you can obtain in many DOS-based programs — and are shown on the colour selection menu in **Picture 2**.

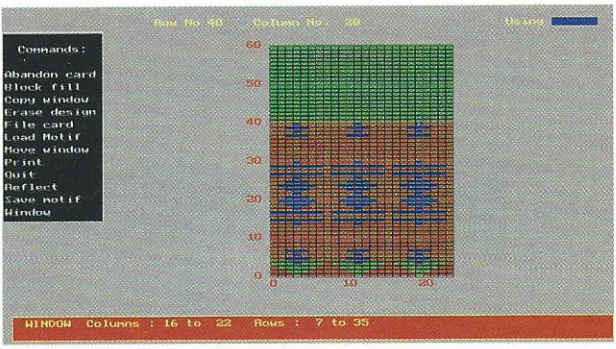
I found that it is useful to give the colours names, because if you print out your pattern later, the colour names are printed adjacent to the symbols in the key. The colour number you give to red (number five in the

PICTURE 2



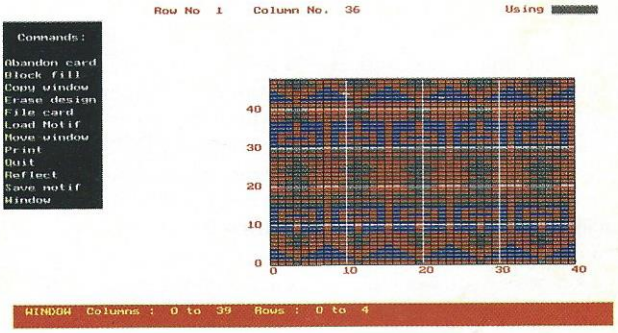
Select which colours you want to use and name them (as this will form the key on your printout) before you start designing

PICTURE 3



Commands show what you can do. The bottom note shows we have 'saved' a window and can, therefore, manipulate the pattern

PICTURE 4



Once you have saved a motif, you can use it on new cards. Here the motif from the 24 stitch punchcard has been used on a 40 stitch card

illustration) will be the keyboard number you press in order to work with this colour.

DRAWING YOUR 'CARD'

Once all your primary decisions are made, you find yourself in a screen like that shown in **Picture 3** (only the card will be 'blank'). It will normally be coloured in whatever you selected as colour number one. Using the keyboard keys (up, down and diagonals or keys designated as diagonals depending on your machine and keyboard) the colour under the cursor can be changed at any time by selecting another number. Your current colour selection is constantly on show at the top right of the screen. Should you want to move from one part of the pattern to another without trailing any colour, press the '0' key (the number not the letter).

WINDOW MANIPULATION

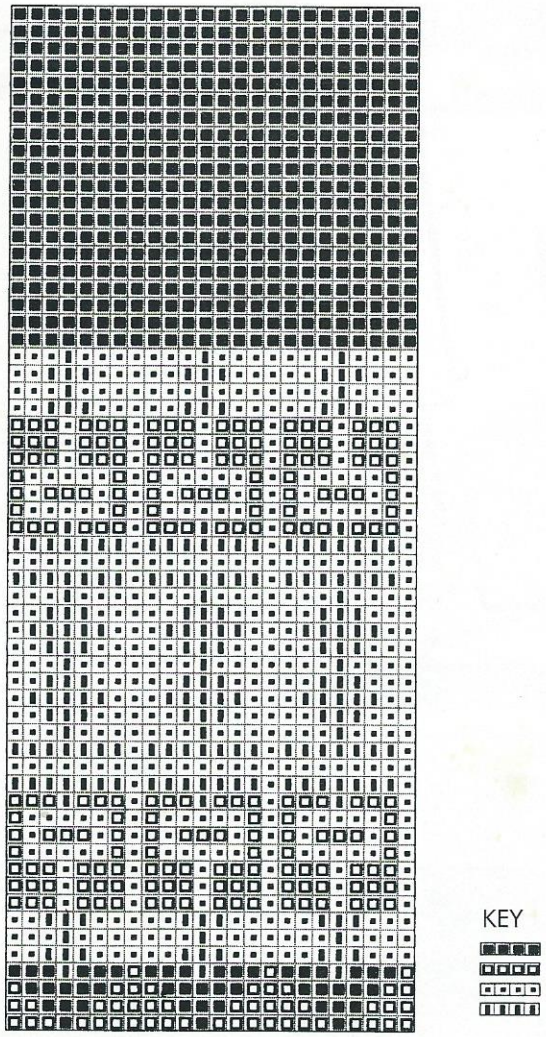
If you have a small design that you like, you can save it as a MOTIF and then manipulate it. You do this by making a WINDOW around it. Press 'W' and a note at the bottom of the screen tells you to go to the top left of your design area and press 'W'. When you have done this you go to the bottom right of your design and press 'W' again. Now you can COPY that small area of pattern or REFLECT it to left or right, top or bottom. If you look at the design in Picture 3, you can see that we used the reflection functions to get the eight stitch motif and then to make it a taller design. Having done this, another WINDOW was saved and then COPIED across the card to obtain the design as shown.

As you can see from the COMMAND menu in the picture, you can erase the design, or erase part of it using MOVE WINDOW. To erase just a few stitches, select the background colour and move it on to stitches you do not want in contrast. Using BLOCK FILL you can draw simple shapes like rectangles and circles.

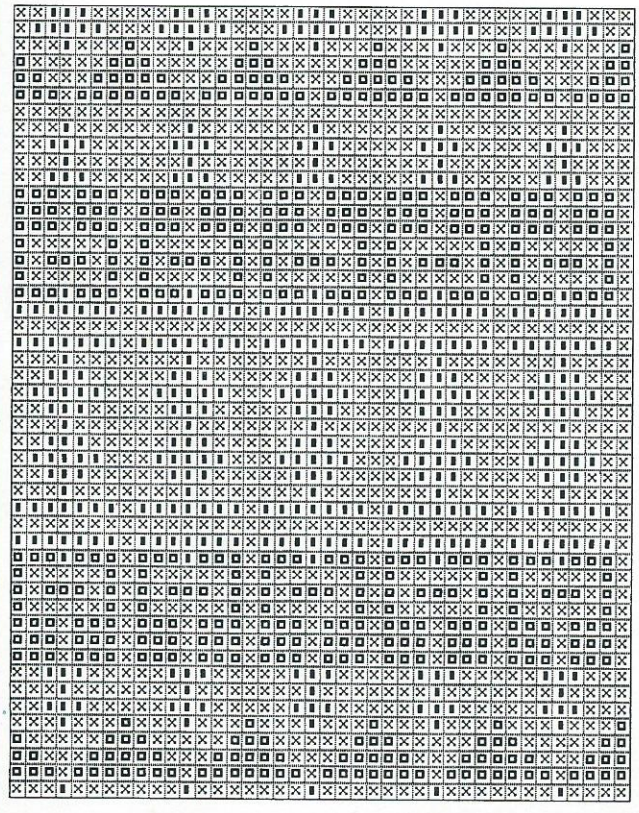
SAVING YOUR PATTERNS

You can save the design as previously mentioned as a MOTIF — this can be useful if you want to manipulate it further in the future. The border design shown in **Picture 4** on a Duomatic, Deco sized card, is an edited version of the previous 24

PICTURE 5 — Geometry



PICTURE 6



THE ELECTRONIC AGE OF MACHINE KNITTING

stitch pattern, which has had a change of colour emphasis.
You can save the design as a complete card — choose 'F' for FILE CARD. Once saved you can also print out the pattern.
Selecting PRINT you have the choice of printing TEXT or GRAPHICS for a hard copy to punch your card or mark your mylar sheet from. The menu at the bottom of the screen gives you a choice of printer types and you can also choose what size your printout should be.
Picture 5 shows the punchcard printed out and **Picture 6** shows the Deco card printed out. Each colour is represented by a symbol and a key is given at the bottom of the printout — note for these two pictures I did not fill in the colour names on the punchcard design and the key and colour names went over on to a second sheet for the Deco card — but they are there!

GENERAL INFORMATION
This is a quick and easy program to learn which comes with a comprehensive manual. There are several options for design programs for a PC user — but if this were your first stitch design program it would pave the way for more advanced software in the future. This program could have a special appeal for PCW and Amstrad CPC6128 owners for whom there is not an overwhelming selection of design software for machine knitting.
The program and further details are available from HTB Computers Ltd, Broadwater House, Broadwater Road, Romsey SO51 8GT. Tel/FAX 0794 516279.

Carol

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